

The Monthly Musical Record.

SEPTEMBER 1, 1872.

THE ROYALTY SYSTEM.

WE have several times had occasion to advert to what is known to musicians as the "royalty" system; and our readers will hardly need to be told that we look upon it with no favour. As it is quite possible, however, that there may be some, especially among amateurs, who have no very clear idea of what the system really is, and how it works, we propose in the present article to explain as clearly as we can its action, and give our reasons for believing that its influence on the cause of music is most deleterious, and even demoralising. Though we have but little hope of exerting any influence on those who uphold it, we think our time will not be wasted if we throw a little light into one of the darkest and dirtiest corners of the musical world.

And first let us say that in the royalty system, under proper conditions, there is nothing in itself objectionable. A "royalty," strictly speaking, is a certain percentage received by the inventor of a machine, or the author of a work, musical or otherwise, on the proceeds of the sale of his invention or composition. There is certainly no reason why this system of payment should not be adopted in the cases we have named. It seems to us quite fair that the composer of a song, for instance, instead of receiving let us say ten guineas for the copyright, should be paid fourpence or sixpence on each copy sold. Indeed the plan commends itself as a perfectly just one; for the popularity of an unpublished song can seldom, unless (as we shall presently see) external forces are brought to bear upon it, be predicted with any certainty; and it is quite possible that a publisher might pay a large sum for a work of which he would never sell fifty copies. Did the matter therefore rest simply between the composer and the publisher, we should be inclined to approve of this method of "payment by results," as on the whole the fairest to both parties that could be devised.

It is well known, however, that this is only one, the most harmless, but also the least common phase of the system. In order to push the sale of worthless compositions, many publishers resort to the plan of paying a royalty, not to the composer for the fruit of his brain, but to the singer who is willing to degrade himself and his art (or herself and her art, as the case may be) by forcing trash down the throat of the musical public. The publisher, of course, has a certain right from his point of view to say, "This song is my property, and I must sell it by every means in my power. If I can only get Madame —, Miss —, or Mr. — to take it up and sing it, its success is certain. It is worth my while, therefore, to let them share the profits with me. Whether the music is good or bad is no business of mine; high-art considerations will never keep a music-shop. It is quite enough for me that I have bought the song, and must get my money back again if I can." But we conceive that there is a very complete answer to be given to this line of argument. At the risk of being thought Quixotic, we express our firm conviction that a publisher who lives by the public has, in his turn, duties and responsibilities towards them. No man has a right to say, "I intend to get rich by selling trash to the public; if it does them harm, so much the worse for them;" and this is virtually what by their actions the supporters of this vicious system do say. We affirm deliberately that a music-publisher who knowingly induces the public to purchase what will

corrupt its taste, instead of elevating it, offends in the same way (though, of course, in a far less degree) as the seller of an immoral book in Holywell Street. There is, unfortunately, no Lord Campbell's Act for prosecuting the corrupters of public taste as well as of public morals—we wish there were; but we maintain that those who by such pernicious means force the sale of music which in the majority of cases is fit for nothing but the butter-shop, are either altogether unconscious or wilfully neglectful of what they owe to the public.

But music-publishers are not the only, nor indeed the chief offenders. They may with at least some measure of reason urge the excuse already given on their behalf, that their first business is to dispose of their wares. But what can be said for the singers who deliberately prostitute their, in some cases, great talent by singing rubbish and inanity, simply because they are paid to do so? If the chief transgressors were artistes just entering the musical profession, with whom it was a hard struggle to "make both ends meet," there might at least be some palliation for them; but it is well known that among the foremost of the offenders are singers who rank high in their profession, and who certainly ought to be, and if they had the true interests of music at heart would be, above selling themselves and their talent for the sake of paltry gain. Were it not that we wish to avoid personalities, we could easily name singers who are making an income which places them far above want, who are yet not ashamed for pecuniary considerations to sing music which they must know is utterly unworthy of their abilities.

Meanwhile, what is the unfortunate public to do, and how is the present state of things to be remedied? Our advice to our readers is this—exercise discrimination for yourselves, and do not be deluded into buying stupid inanity simply because it bears on the title "Sung with the greatest success by so and so." The remedy must ultimately rest with our audiences. If they will persistently refuse to purchase rubbish, no matter who may sing it, the publishers will soon find it unprofitable to produce it. To teachers especially, who after all are the publisher's chief customers, we would say, Buy no royalty songs; but avoid, as you would a contagion, all those which have the well-known marks in the corner. There are plenty of other good songs for sale; and there is no fear that you will find yourselves hampered in your selection; quite the contrary. You will probably thus keep clear of the larger part of the trash in the musical market; and by such a course you may perhaps induce publishers, from regard to their own interests, to show somewhat more consideration for the taste of the public than they do at present.

RICHARD WAGNER: MINOR WRITINGS.

BY EDWARD DANNREUTHER.

(Continued from p. 110.)

"Vates in propria patria honore caret."
"Tempo è galantuomo."

The theatre is the centre from which all truly national culture is diffused; no art can hope to lend effectual aid towards popular culture as long as the supreme importance of the theatre is unrecognised, as long as the theatre is not lifted from out of its present deplorable condition.

If the spirit of modern life, which takes its origin in the "renaissance," could succeed in producing a theatre that shall stand in relation to the innermost motives of modern culture as the Greek theatre stood to the religion of Greece, then the arts should have arrived at the same vivifying spring from which in Greece they nourished themselves;

should this be impossible, "renascent" art also has had its day.

It is principally in the drama that the limitless capacities of music for emotional expression, the width and wealth of its resources are fully apparent; under the hands of great dramatic composers this capacity has grown in exact ratio with the extent and the dignity of the opportunities afforded to musicians by the dramatic poets; and the future prospects of musical art are intimately and indissolubly connected with those of the theatre.

These assertions can be taken as the *thesis* which Wagner illustrates from numberless different points of view, in the many smaller writings which have the amelioration of the present state of theatrical things in Germany for an object. To complete the task here attempted, I ought to give an account of one at least of these writings—"Deutsche Kunst und Deutsche Politik"—small in bulk, weighty in contents; but as its matter is not fit for a strictly musical journal, it must suffice to take a few gleanings from the two pamphlets, "Bericht über eine in München zu errichtende Deutsche Musikschule" (Report concerning a German school of music to be established at Munich), and "Ueber das Dirigiren" (On Conducting), in which Wagner's dramatic ideal is brought to bear directly upon questions of musical practice. If we bear in mind that it is from the high point of view of his drama that he looks upon the musical doings of the present, we shall be more inclined to make allowances for the occasional hardness in his criticism of contemporaneous efforts, and for the extreme severity of his censure when dealing with downright incapacity or wilful perversity. Moreover, if we remember that his supreme dramatic instinct is to him in all cases the sole criterion of musical right and wrong, we shall be better able to understand how he manages to attain those phenomenal results as an interpreter and conductor, which so many have lately had the good fortune to witness.

Of the two pamphlets in question, the first is a scheme for the establishment of a school of music in Munich, the main object of which was to have been to train dramatic singers towards the correct presentation of works written in the German language, and in specifically German spirit; and, together with this, to fix and to preserve a distinct and adequate style for the rendering of works by the great German composers, both vocal and instrumental. The second is a severe and elaborate criticism of the mode of conducting now current in Germany, with significant hints as to its improvement.

The school was not to teach all and everything, and end, as do most conservatoriums, by teaching little or nothing; it was to devote itself exclusively to the attainment of *correct performances*—correct in every technical detail, and in every nuance of expression. The theory of harmony, counterpoint, and composition, history of music and æsthetics, even the exclusively technical side of the instructions for every particular instrument, were to be left to private tuition, under the supervision of the school authorities. It was intended to act direct upon the artistic taste and instinct of the pupils, by means of constant united practice of the representative works of the great masters. There is, as every one knows, abundant opportunity in German towns to get excellent theoretical instruction; but what young musicians want above all things is a practical knowledge of the laws of beautiful and correct expression, and this the school was to cultivate.

That a knowledge of the laws of correct expression should be to some extent wanting to their performances is a truth which German musicians, and especially German singers, do not like to hear, but the sense of which

they are sometimes rather roughly taught by the public of Paris or London. There are many singers in Germany who deserve to be called good musicians; as a rule they know much more about music than their Italian or French brethren; they possess good voices too; yet they "cannot sing." The real cause of this, as of so many other practical shortcomings (and here is the point to which Wagner is ever returning), lies in the fact that Germany has never been in possession of a *national musical theatre*—a theatre which, acting upon the national taste, and being in its turn acted upon by the nation, should have developed a *classical style of execution*, such as could adequately reflect the peculiar *German spirit* which breathes in the great German poets and composers. The conservatoires of Naples, Milan, and Paris preserved and fostered the styles which had been developed by the artistes of San Carlo, of La Scala, and L'Académie de Musique, with the co-operation of the Italian and French nations. But the German theatres, unfortunately, having to cater for a public of Philistine subscribers who attend all the year round, and require constant change of diet, have never subsisted on any speciality of their own; they produce every conceivable thing, from Sophocles to the latest *cochonnerie à la Offenbach*. These pieces are translated mostly by penny-a-liners, and are generally given without any attempt at correctness of style. Whoever has passed a year in Dresden, Berlin, or Vienna, can furnish a list of theatrical poltrooneries that makes one's flesh creep. There are, of course, now and then exceptional performances, which are prepared with due care, and are proportionately good; but these are inevitably swamped by the numberless bad ones, and seem to have little influence either upon the public or upon the artistes immediately concerned.

It was objected that a German conservatorium need not trouble itself about Italian or French productions. "Let them go their ways—and let it conserve the proper tradition concerning Gluck and Mozart!"

Ay, but here lies the rub! The dramatic works of the Germans Gluck and Mozart must be studied with a view to French and Italian peculiarities of style; German singers have no more mastered these peculiarities than those of other works by entirely foreign authors. If Gluck and Mozart have ever been properly given in Germany, they certainly are not so now; and if proof were needed of the utter helplessness of the present race of operatic performers, one could not point to a more melancholy sight than their lifeless and colourless representations of *Don Giovanni* and *Iphigénie*.

It has also been objected that the real centre of musical life in Germany lies in the concert-room and not in the theatre. Granted; but it is impossible to deny that all the noble efforts which have been made by concert-givers and conductors, with a view to directing the taste of the nation towards the highest and the best, have been again and again disturbed by the overwhelming *miasma* arising from the theatrical morasses. You may witness after a Mozartian or Beethovenian symphony some *virtuoso* riding his parade horse, or some singer going through a series of contortions for the throat; whilst the public, demoralised by its daily meal of theatrical vulgarity, and devoid of artistic instincts, applauds everything indiscriminately. The more one examines the matter, the more one's conviction grows that if nobler and higher artistic tastes are to be effectively engrafted upon a nation, there is but one way: raise the quality and the character of theatrical performances. And thus, to return to our starting point, the Munich institution was to prepare the material for a theatre in which the performances should be correct, and German.

Singing lessons are of the utmost importance to every young musician, no matter to what speciality he intends ultimately to devote himself, and the neglect of vocal studies is to be felt in Germany, not only with professed singers, but also with most instrumentalists and composers. Accordingly, elementary singing instruction was to be made a *sine quâ non* for every pupil of the school. In developing a German style of singing, the peculiarities of the language, its short and often mute vowels, its clotted lumps of consonants, marvellously expressive though they be, its ever-recurring gutturals and sibilants must be carefully taken account of. For this reason, the prominent feature of a German style, as opposed to the long-drawn vocalism of the Italian style, must of necessity consist in an energetic accentuation akin to actual speech; obviously a kind of singing particularly well adapted to dramatic delivery. When Wagner speaks of energetic accents, he, of course, does not intend to sacrifice the beauty of sound pertaining to the Italian method. The *cursus* was to combine the study of Italian singing in the Italian language with German. Besides general instructions in music—harmony, counterpoint, and composition, which, as has been already stated, were to be left to private tuition—rhetoric and gymnastics were to be added to the vocal studies, so that in time the school for singing might completely fulfil all the conditions necessary to the proper preparation of its pupils for the lyric stage. The piano, that indispensable auxiliary, and its literature, so important to musicians, were to receive due attention not only from those who wished to become *virtuosi*, but also from such as intended to devote themselves to composing and conducting. Finally, to give the tendencies of the school a chance of spreading more rapidly, a journal written by the masters, in which the novel tasks and problems emanating therefrom should be discussed, was to be published.

What has become of the school? It was started, and promised wonders. I was present at one of the examinations. It has not kept its promise since Wagner, and after him Von Bülow, left Munich.

The pamphlet on conducting should be translated entire. I shall pick out some points here and there, as it appears an impossible task to abridge or further condense it.

A true taste for classical compositions cannot accrue unless a truly classical style for their execution be developed. The general public accepts great works much more on authority than by reason of any emotional impressions the customary performances of them are capable of producing. Take a simple example—Mozart's symphonies—notice two points: the vocal nature of the themes (in which respect he differs from and is superior to Haydn) and the sparse indications in the scores for the proper rendering of these. It is well known how hurriedly Mozart wrote his symphonies; generally for performance at some concert he was about to give, and how exacting he was as regards the rendering of his melodious phrases when rehearsing the orchestra. It is evident that the success of the performance depended in great measure upon the master's verbal admonitions; and it is within the experience of every musician that even in our days, when the orchestral parts are overloaded with dynamical marks, a word from the conductor is more efficacious than written signs. Now, it is considered "classical" by nine conductors out of ten in Germany and elsewhere, to avoid most scrupulously all nuances of expression not expressly indicated in the score! And what becomes of Mozart's heavenly melodies under such a method of procedure? He who was imbued with the noble spirit of older Italian singing, whose great merit it is to have transplanted its expressive inflections into the orchestra—what becomes

of his themes if they are delivered without increase or decrease of accent, without that modification of *tempo* and rhythm so indispensable to singers?—what becomes of them if they are played smoothly and neatly, like an excitation of some rule of three sum?

Beethoven's orchestral works are in a different though not in a much better plight. His scores contain ample directions for correct execution; still the difficulty of rendering his symphonies properly is as much greater as his thematic combinations are more elaborate than Mozart's. New difficulties arise through the peculiar use Beethoven makes of his rhythms; and to fix the proper *tempo* for his symphonic movements, above all the ever-present delicate and expressive modification of this *tempo*, without which the sense of many an eloquent phrase remains incomprehensible, is a task requiring artistic instincts such as the typical German Kapellmeister is not as a rule remarkable for.

The fact that most people have played arrangements of Mozart's and Beethoven's symphonies on the pianoforte before they listen to the orchestra accounts in some measure for the lively applause extremely lifeless performances of them are generally wont to meet with.

The demand for continual though scarcely perceptible modifications of *tempo* forms the essence of Wagner's pamphlet. Conductors, he says, often miss the proper *tempo* because they are ignorant of the art of singing, for it is only after you have correctly caught the *melos* (melodious phraseology) of a movement that you have found the *right tempo*. The two are inseparable; one implies the other. Older musicians rarely gave other than very general indications: the two extremes, *allegro*, *adagio*; and *andante*, to denote the medium between them. Sebastian Bach, in most cases, gives no hints whatever, and this is, from a musical point of view, not without some show of reason. Bach may have said to himself:—He who does not understand my themes and their treatment, he whose instinct does not lead him to feel their character, what can he be expected to make of any vague Italian designation of *tempo*?

The *tempo adagio* stands opposed to the *tempo allegro*, as the sustained tone to the animated movement (*figurirte Bewegung*). In the *tempo adagio*, as Beethoven has it, the sustained tone furnishes the laws for the movement. One might say, in a certain delicate sense, of the pure *adagio*, that it cannot be taken too slowly. Here the sustained tone speaks for itself; the smallest change of harmony is surprising, and successions the most remote are at once understood by our expectant feelings. Beethoven's *allegro* can be looked upon, also in a certain delicate sense, as the result of an admixture of the emotional *adagio* with animated movement (*bewegtere figuration*). In Beethoven's greatest *allegros* some large melody generally predominates, which in character is akin to the *adagio*, and which gives to these movements a certain sentimental colour (in the best acceptance of the word) that clearly distinguishes them from the earlier *naïve* sort of *allegro*. Take for example the opening melody of the Sinfonia Eroica or of the great trio in B flat. The exclusive character of the *naïve allegro* is not felt until much later in the course of these pieces, when the rhythmical movement gets the upper hand of the sustained tone. The best specimens of the *naïve allegro* are to be found in Mozart's *alla breve* movements, such as the *allegros* of the overtures, above all *Figaro* and *Don Giovanni*. In pieces of this character, of which Beethoven too furnishes specimens, like the *finale* of his symphony in A major, the rhythmical movement has it all its own way, celebrates its orgies as it were; and it is impossible to take these pieces too quick, or with too much

decision. But whatever lies between the two extremes stands under the laws of *mutual relationship, each to the other*, and requires as many and as delicate modifications of *tempo* as are the nuances and inflections of which the sustained tone is capable.

We find in Beethoven's sentimental *allegro* all the separate peculiarities of the older *allegro*, the sustained and the broken tone, the vocal *portamento* and the animated movement, so fused, as to make an inseparable, sole, and unique musical tissue; and it is undeniably certain that all the manifold materials which go to make up one of his symphonic movements must be rendered in accordance with their respective nature, if the whole is not to make the impression of a something akin to a monstrosity. Wagner recounts how in his youth he had often seen older musicians shake their heads over the *Eroica*. Dionys Weber for example, who was director of the conservatorium at Prague, treated it altogether as a nonentity. He knew of nothing beyond the Mozartian *naïve allegro* spoken of above; and whoever heard the pupils of his school play the first movement of the *Eroica* in the strict *tempo* proper to that Mozartian *allegro* was certainly constrained to agree with him. Have we, since, improved much upon Dionys' mode of procedure?

In connection with his assertion, that as regards *tempo* everything depends upon the executants understanding the melodious phraseology of a piece, Wagner goes on to show how great a risk conductors run who, of a sudden, expect their orchestra to play a piece in a different *tempo* from the supposed "traditional" one. The deplorable fact is, he says, that a mode of playing, which can be described "as a careless gliding over things," has taken root, and is intimately connected with the incorrect *tempo* habitually taken for certain movements—witness the second movement of Beethoven's 8th Symphony, which, though expressly marked *Tempo di Menuetto*, is almost invariably served up as a sort of *scherzo*.

Nothing is less familiar to German orchestras than the production of a long-sustained tone with unflagging strength. Ask any orchestral instrument for a full, equal, and sustained *forte*, and the player will be astonished at the unusual demand! Yet this equally sustained tone is the basis of all dynamics—as with singing so with orchestral playing. Without this basis an orchestra will produce much noise but no power. But our conductors think very highly of an *over-delicate piano*, which the strings produce without the slightest trouble, but which for the wind, and especially the wood wind instruments, is extremely difficult to attain. The players on these latter, particularly flutists, who have transformed their instruments, formerly so soft, into "forcible tubes," find it scarcely possible to produce a delicately sustained *piano*—with perhaps the exception of French oboists, who have never altered the pastoral character of their instrument, or of clarinetists, if you ask them for the "echo effect."

Now the discrepancies between the *piano* of the winds and that of the strings seem entirely to escape the observation of conductors. It is the character of the *piano* of the strings which is in a great measure at the bottom of the fault, for we are as much without a proper *piano* as we are without a proper *forte*; both lack fullness of tone. The fiddlers, who find it so easy to draw their bows over the strings so as to produce a whispering vibration, might copy the full-toned *piano* from exceptionally good wind instrument players. These again might gain by imitating the *piano* of great singers. For these two, the full *piano* and sustained *forte*, are, to reiterate our dogma, the two poles of orchestral dynamics between which all execution should move. United to the proper *tempo* they form the elements of a

truly classical style for the delivery of our instrumental music.

In the face of all these troubles, one cannot shrink from the confession that there is very serious danger in advocating the modification of *tempo* above spoken of. Are we to allow, it may be asked, every man who "wags a stick" to do as it listeth him with the *tempo* of our glorious instrumental music? Are we to permit him to "make effects" in Beethoven's symphonies as his reckless fancy may dictate? To which I know of no answer, except it be, 'Tis a pity that men should occupy positions which they are not fit for.

"Ueber das Dirigiren" contains numerous examples in musical type; amongst others, many details concerning the interpretation of the overtures to *Der Freischütz* and *Die Meistersinger*, Beethoven's 3rd, 5th, 8th, and 9th Symphonies, &c.

Concerning this pamphlet, and in fact concerning all Wagner's writings, I would say what the supernatural voice is reported to have said to the Father of the Church, St. Augustine: *Tolle, lege* (Take and read).

THE MUSIC OF THE SANCTUARY.

TWO LECTURES

BY JAMES STIMPSON

(Organist of the Town Hall, Birmingham).

(Continued from p. 112.)

A WORD must now be said about anthems, and here the names of Tye, Tallis, Byrd, Gibbons, Farrant, &c., rise in array before us. However, their works do now give place at times to those of the modern school, as well as to English versions of portions of masses by Mozart and Haydn: whilst admitting the beauty of the latter, I must say I do not consider them at all fit to introduce into the ritual of the Church of England; the orchestral accompaniment, together with other sense-gratifying accessories, being absent.

Let any unprejudiced person listen to Byrd's most beautiful anthem, "Bow thine ear," and then to that from Mozart's 1st Mass, "Praise thou the Lord, O my soul," and judge which is church music and which is not; there is a dignity, simplicity, and ecclesiastical style in Byrd to which Mozart's work makes no pretension. In justice to the German composer, I must say that the circumstances under which his masses were composed to order make an excuse for him, but not for those who have taken the trouble to put English words to them, in order that they may be sung in our cathedrals and churches.

We must now glance at the musical services of parish churches, and of the non-established places of worship scattered through the land. Surely music is "as it should be" somewhere among them. I fear, as a general rule, that if we take noise as a proof of earnestness; nasal drawing as a proof of solemnity; sitting still as a proof of devotion; or, worse than all, a whole congregation listening to a paid choir as a proof of hearty praise, then the perfection of church music rises to heaven from every corner of our land. In how few of our parish churches do we find the golden mean between slovenly performance and choir exclusiveness! Many of my readers no doubt have enjoyed the clarinet, big-fiddle, and violin of former days. The barrel-organ or harmonium of the present time may perhaps be better, but the tunes still in vogue, and the want of knowledge on the part of far too many of those who volunteer to guide the music of the church, keep it in a state that is a disgrace to it—in this word I include having the music so fine (not good) that only a trained choir can sing it.

To look in another direction—in an established church in Edinburgh not long ago, the precentor was heard patiently waiting at the end of each line of the psalm that was being sung, for the congregation to reach that point, before they could start again on a fresh line together. The effect, I need hardly add, was not devotional.

In other places of worship we find over-zeal predominating. To give this a vent, the fine old billowy and fuguing tunes are revelled in—a style of music as unfit for any church as are the masses before mentioned. Another reprehensible kind of tune my readers may have heard, so I will draw attention to two, "Job" and the "Portuguese Hymn." Each of these demands the repetition of some syllables, the effect of the former being—

"I am a poor pol-
I am a poor polluted worm,"

and of the latter—

"And none its ra-a-
And none its ra-a-
And none its ra-a-pid course can stay."

A strange custom prevails in many churches which is notably opposed to common sense. In the *Te Deum* we have this verse—"To thee all angels cry aloud, the heavens and all the powers therein; to thee Cherubin and Seraphin continually do cry, Holy, holy, holy Lord God of Sabaoth." We all know the traditional mode in which the voices whisper "Holy, holy," &c. This bears a contradiction on its very face, for the verse tells us, the "angels," "the heavens and all the powers therein," the "cherubin" and the "seraphin" cry *aloud*. I cannot see how crying aloud can mean either weeping or whispering; my mind hears in it a shout of adoring praise, and so I would have these words sung aloud, not wept over.

Like as did Handel in his *Te Deum*, the admirers of this mournful mode of praising God forget that in heaven there is no weeping. Let us now look at *what is performed* as church music among various denominations; and here I must include the words as well as the music, both being too closely connected to admit of division. I cannot express what I feel at the revelations my researches into modern hymn and tune-books have made to me. Holding as I firmly do the opinion that what is earthly and sensual can never be a fit vehicle to convey holy thoughts to a holy God, in which I beg to differ with John Wesley and a host of others, judge of my horror to find operatic airs unblushingly allied to the most solemn words. For instance—

"Who is this that comes from Edom,
All his raiment stained with blood?"
Tune, "Cease your Funning."

"Ye who walk in darkness mourning
After light and comfort gone,
Trust your Lord," &c. &c.
Tune, "Batti, Batti."

"Angels from the realms of glory,"
Tune, "Vedrai Carino."

"Come, Thou fount of every blessing,"
Tune, "Softly sighs."

"The Lord is my Shepherd,"
Tune, "The Huntsman's Chorus."

"Lo, He comes with clouds descending,"
Tune, "Miss Cattle's Hornpipe."

I need not continue the sad catalogue, taken from works counted standard by the Church of England as well as those of other branches of the Christian Church. The tunes are all decorously re-named, but that is the only disguise used. I know the upholders of this system may point to antiquity in support of their views, as the then Archbishop of York wrote hymns to the popular airs of William the First's day; but *wrong* will never grow *right* by age, secular music will never be made sacred by

adapting hymns to it, any more than profane songs will ever be made holy by attaching their words to psalm tunes.

While one portion of the Church is thus lax in its choice of melodies, we find a tendency in another portion to go back to the ancient church modes and Gregorian tones, both of which, as well as imitations of the worst parts of the old cathedral masters, are dressed up in modern harmonies as the sole music of the church. Where these tunes are good, and fit to be harmonised, I would not object to their occasional use, as there is a dignity and simplicity about many of them very suitable for the church; but I would not refuse to have the chants and compositions of modern days—far from it; if the style be fit for church music, let us have as much variety as possible. To restrict a congregation to the use of single chants is an absurdity; double or even quadruple chants give more variety, and consequently better effect. Again, there is no valid reason why every verse or portion of a verse should be from year's end to year's end sung in harmony, when unisonous singing may better suit that particular portion. A great hindrance to improvement in church music is the non-existence of a really musical hymnal. It requires a good musician to compile a hymn-book. I do not know of one perfectly adapted for the purposes it is intended to fulfil. The proper accent is totally ignored (but I shall return to this). Then the words are chosen with an entire disregard of musical sound; for instance, in one verse of six lines imagine "sickness," "sin," "sadness," "sick," "sad," "gladness," "rescued," "ransomed," "cleansed," "saints," and twice "shall," being found in combination; or try to sing—

"Midst the faithless faith sustaining;"

or—

"Perjured witnesses confounding,
Satan's synagogue astounding;"

or—

"As the dying martyr kneeleth,
For his murderers he appealeth."

Again, to use long or compound words is a great mistake—"pen-i-ten-ti-al," "im-mor-ta-li-ty," "ever-last-ing-ly," "in-com-pre-hen-si-ble," "im-mu-ta-bil-i-ty," "soul-transforming," "lynx-eyed," "blood-besprinkled," "all-atoning," and numbers more in common use in our hymn-books are not fit for music. Did I criticise these compositions on their literary merits they would be found equally defective.

The irregularities of metre are astonishing. These words are affixed to a long measure tune—

"O Thou that dwellest in the heavens high,
Above yon stars and within yon sky
Where the dazzling fields never needed light
Of the sun by day or the moon by night."

Other examples too long to detail may be met with of this fault.

The notation and harmonies of our modern psalm and hymn tunes are not what they should be; in fact, musicians and poets hitherto can have had but little interest in their work, otherwise the mistakes we find would not have been copied and perpetuated. One flagrant example of incorrect form exists in a tune taken from the works of Giardini, called "Moscow;" in it the first *two* phrases of the music occupy *three* bars, to which *six* syllables are to be sung; the *fourth*, *fifth*, and *sixth* phrases occupy only *two* bars each, and to every one of these latter *three* phrases *six* syllables have also to be sung. I have given it in the examples "as it is" and "as it should be." The sparing use of bars, and the return to the obsolete notation which makes the breve the longest note, are to me great mistakes in many recent publica-

tions. The former leaves to musical people the task of finding where the accent should be; the latter prolongs some words or syllables three times as long as those that precede them, and makes often great nonsense when two lines of a hymn follow consecutively without even a comma-rest between them.

Another phase of our church music is the re-arranging of tunes by editors. A most notable instance of this exists in a tune called "Evan;" its author was the Rev. Canon Havergal, and it should be in common time with notes of equal length; one genius, however, took the liberty of altering the time to triple, and writing some parts of the phrases in crotchets and others in minims. The same person has altered and completely spoiled Cecil's anthem, "I will arise." When these mistakes are copied and used, congregations look on the correct notation as something quite wrong. Again, many compilers seem to be most anxious to show their skill in playing with sharps, flats, and naturals, and to make most abstruse and difficult harmonies, which musicians can scarcely sing, much less a body of people knowing little of reading at sight or intricate intervals. Did I name the books I have examined, my readers would be astonished to find that it is in those occupying the highest places among different circles of religious opinion that I have found these and many more errors. Having seen so much wrong, I will now lay before you a common-sense view of church music "as it should be." That need for improvement exists is self-evident. "Next to theology," Luther gave "the first place and highest honour to music." And Cicero wrote, "It is not with philosophy and science as with other arts; for what can a man say of geometry or music who has never studied them? He must either hold his tongue or talk nonsense." If music took the place Luther assigns to it, and were properly studied, the truth of Cicero's words would not be so often manifested as it is in these days. We hear "music is a mere matter of taste," and for this reason many, totally ignorant that it is a very exact science, interfere and give their opinion. Well, to meet them on their own ground, what is taste? "The faculty of discerning beauty, order, congruity, proportion, symmetry, or whatever constitutes excellence, particularly in the fine arts," as defined in a recent standard work. Apply this test to church music, and I think these would-be critics will be found unable to appreciate anything except "a pretty air," which is only *one* of the five points required for music to be in good taste. It needs an education to estimate justly any art or science; music being both is no exception to the rule. Sir Joshua Reynolds has left it on record that when he first saw the cartoons of Raphael he felt grievously disappointed, and returned home to his lodgings with deep feelings of humiliation. In the galleries of the Vatican he heard amateurs speak in raptures of the very works which he says then he could not understand and admire as he afterwards learned to do. As it is in painting, so it is in music. How many who call Beethoven's sonatas "sweetly pretty" would care to listen to them if given as the compositions of some less famous name! because without the proper knowledge it is impossible for any one to understand what is artistic and beautiful in music. This leads me to say that the music of the church will never be what it ought to be until the management of it is left to musicians—men who have studied the subject practically and theoretically, who have given their working time to it, not their play time. In a matter of health we would not trust the opinion of an amateur physician; in a matter of law we would not be guided by the advice of an amateur attorney; then why, in music, should we take a different course? It is a pro-

fession which requires as deep study as law or medicine, besides a natural capacity to create and weave beautiful melodies into a golden web of harmony. We have too much music and too few musicians in these days, when representatives of every trade and class take upon themselves the posts of organists, choirmasters, hymn-tune manufacturers, or any other branch of the musical profession their ambition, not their knowledge, leads them into. Unfortunately those with whom they work, being only more ignorant than themselves, are unable to detect what is wrong, and so things go on from bad to worse. Let me next observe that church music ought to be consistent; it should have a special quality of its own, adapted for all the purposes of sacred worship. Psalm tunes should be correct in notation, and well defined in character; if joyous, they should be dignified; if penitential, not maudlin; and in no instance should an irreverent speed be attempted, a mistake as grievous as the drawing considered devotional by some Christians.

Triple time is unsuitable for church psalmody. The old masters understood this; and out of every hundred tunes written in triple time which we encounter now, perhaps one may be appropriate for some peculiar hymn or metre, but certainly not more. If the tunes are harmonised, let the harmony be broad, yet simple; as for unisonous singing, the effect of a number of voices joining heartily in it is to my mind very fine. I shall never forget a Lutheran chorale I heard in Haarlem Cathedral, which I may describe as the "plain song," sung in double octaves; the organist varied the harmonies to suit the sentiment of each verse, and the effect produced was grand. In the Chapel Royal of St. Petersburg there are voices which execute a kind of double-bass—that is, sing a part an octave lower than is usual in this country. Could we not take a lesson from the Greek Church in this particular? Mendelssohn has used this form with wonderful effect in the Sanctus belonging to his *Elijah*, and also in his *Lobgesang*.

(To be continued.)

THE DANCES OF SPAIN.*

A HISTORICAL SKETCH.

ACCORDING to the earliest traditions and to history, the dance was the favourite amusement of the Spanish nation, and it remained—like music in Italy—up to the present time its chief and principal pleasure. The descriptions which the Roman authors give of the art and cleverness of the "Gaditanic" female dancers, allow us to assert that the oldest Spanish dances were, like the more modern "Fandango" and "Bolero," executed with lively movements and gesticulations, and were performed to the sound of the "Castagnettes," the indispensable attribute of almost all the southern dances. The dances of the Basques (according to Wilhelm von Humboldt the first inhabitants of Spain), are described minutely by the Cantabrian scholar J. J. de Izueta in his history of the "Guipozcoanican dances." (Sebastian, 1824.) Izueta describes *thirty-six* different dances with all their particular ceremonies; amongst them he dwells at some length on the "Pardon danza" or "Lancers dance," which was regularly executed by men with sticks and lances on the name-day of Saint John of Tolosa, in celebration of the battle of Beotibar, in which the Guipuzcans were victorious over the Navarrese. The beauty of the Basque-Spanish melody used for this dance is really remarkable. Most of the old

* Compare with it: Albert Cserwinski, "Geschichte der Tanzkunst," Leipzig, 1866.

Spanish dances were performed in turn, and almost each dance had a certain meaning, generally expressing the manners and customs of the old Cantabrians. The most important and popular dance of the Basques is known as the "Saut Basque." Although each of the four Basque provinces danced it in a special and particular manner, a certain common form and expression in the melody may be traced. The melody in 2-4 time, with its well-marked and strongly-accented rhythm, conveys an uncommonly good idea of the Basqueish character. Through the presence of the Moors in Spain, the dance tunes and the character of the dance received more or less an oriental expression. The melodies of Old Castilia and Galicia possess generally less characteristic expression than those of Middle and Southern Spain, which are highly original. It is a wrong notion to deny a certain influence of the Moors on Spanish dance; but quite as erroneous is the idea that the exaggerated, almost indecent, movements of the old Spanish dances were introduced by the conquering Orientals; already the Roman authors mention the extraordinary dances of the women of Cadiz (the Roman Gades). The better part of the Spanish national dance has, on the other hand, a relation with an African dance called "la Chika" (not to be confounded with "Giga") which is still in great favour with all negroes, but more particularly with the Congoes. Another dance of the same period is the "Moriska." It consists of most remarkable jumps and jerks, and was introduced in England and other European states. The Moriska possesses also some interest from its having been used in Corsica as representing the fights between the Crusaders and Saracens. In the Italian islands, it was danced with greater earnestness and care, and was imbued with a kind of profane religious character. During the reign of the Moors, the genuine Spanish dances were decidedly put into the background, but after the reconquest of the old provinces the innate and irresistible love of the Spanish people for dancing showed itself stronger than before; new melodies and new dances found their way from Asturias to all the other provinces; the *minstrels* and *jongleurs* contributed also towards enriching the Spanish dance and dance music; their "Baladas" and "Dansas" clearly indicate that they devoted themselves also partly to the art of Terpsichore, besides their original profession of inventing poetry and music. Among the dances of the Middle Ages, which enjoyed a temporary popularity, were the "Gibadina" and the "Allemanda;" the latter originating in Germany. The celebrated author Lopez de Vega, a great patron of the dance, regrets (in his novel, "Dorothea") that both these graceful dance movements were soon neglected, and even forgotten to such a degree that their very movements fell into oblivion. Other dances were the "Turdion," the "Picdegibao," the "Madama Orléans," the "Rey Don Alonso el Buono," (so named after the Romanza which is sung to it) and the "Pavana" or "Pavane," also called the "Grand dance." It might be said that the Pavane was almost a stiff, serious and solemn dance. The princes danced it in their mantles, the knights in their helmets, and with their swords; the magistrates in their robes, and the ladies in their best dresses with long trains. The movements of this remarkable dance intended to imitate the spreading of the feathers of the peacock (*pavo*) or the turkey (*pava*), and it is just possible that the name "Pavan" derives thereof its origin. But the dance may also have originated in Padua, and the name "Pavana" might be a corruption of "Paduana." A "saltatio paduana" is actually mentioned by an old author, quoted by Rabelais, and the same name is likewise to be found in works of Shakespeare and some of his contemporaries. In Germany,

where the "Pavane" was very popular, it was generally connected with the "Gaillarde;" the latter, possessing a lighter and more elegant step, served as a kind of variation.

The Spaniards make a distinction between "Bayles" and "Danzas;" the "Bayles" required also active movements of the arms, whilst the "Danzas" were performed only with the feet. A most remarkable and interesting feature of Spanish dance is, that it formed an integral part of the Church service. During the ceremonies of Corpus Christi, dances alternated with the performances of the *Autos*, a kind of sacred drama. The municipal laws of the town *Carrión de los Condos* from the year 1568, decreed that two such great church services with dances had to be performed twice a year. The Cardinal Ximenes is named as having introduced into the service of the holy mass, held in the Cathedral of Toledo, the so-called "chorus-dances." Strange to say, this extraordinary custom is even now, three hundred years later, in active use in Sevilla; at present a ballet is danced before the high altar on every evening during the *Ottave del Corpus*. The dancers are youths between the ages of twelve and seventeen; they are dressed in the richest old Spanish costume, and their movements are graceful, yet serious and grave.

It may be that this extraordinary custom derives its primary origin from David's dance round the ark of the covenant. It is curious to observe that dances performed in such holy places of worship, do not make the slightest disagreeable impression on the public, nor do they seem to be out of place. This remark might serve as a proof that dancing is a real art, which, like music and painting, can devote itself to glorify the very highest objects.

During the sixteenth century many new dances were invented and adapted; which, owing to their freer and easier movements, were condemned by the higher and more educated classes; yet they became so very popular with the general public, that the older, more quiet, and decent dances were well nigh forgotten. The Spanish authors of that time are full of complaints about the lascivious tendency of the "Zapateado," the "Polvillo," the "Canario," "Guineo," "Hermano Bartolo," "Juan Redondo," the "Pepironda," "Japona," "Perra Morra," "Gorrana," &c. &c. But their greatest fury was launched against the "Gallarda;" of which, they said, that it was clearly invented by the devil himself. Scarcely less reprobation found the "Zarabanda," the "Chacona," and the "Escarraman," all of which enjoyed, notwithstanding the condemnation of the Spanish writers, the greatest popularity of the lower class, and had, in the second half of the sixteenth century, taken a firm hold upon all the stages of Spain. Judging from the writings of the contemporary authors, the "Zarabanda" seems to have been the most doubtful dance in point of decency and good taste; the chroniclers declare "that this dance was invented by a devil of a woman residing at Guayaquil, on the west coast of South America." The Roman Catholic priest, Father Mariana, was quite incensed against it, and wrote in his book "De Spectaculis," a damatory epistle about "this dance of hell." In this essay, he asserts that the "Zarabanda" had actually done more harm than the plague. The Zarabanda was danced only by women, whilst the "Chacona" was performed by persons of both sexes. In Spain, it was believed that the "Chacona" was invented by a blind man (*ceccone*) and from this derived its name. However, another opinion maintains that the word "Chacona" comes from the *Arabic*, and means "dance of the king." The Sarabande changed greatly in Italy and France, and there lost completely its rather loose and lascivious character. The celebrated Feuillet

describes in his "Chorégraphie" (1700) the Sarabande as "an heroic dance, to be performed by two persons with the utmost grandezza and dignity." The instruments used to perform the music of these dances were mostly the guitar, sometimes a mandoline, and also a flute or harp; at rare occasions only the dancers were clever enough to sing themselves the required tune.

Towards the middle of the seventeenth century, under the reign of King Philip V., the getting up of the dramas became more and more brilliant and gorgeous, and the hitherto simple dances became by degrees the germ of sumptuous ballets. From this time, the names of the "Sarabanda" and the "Chacone" were less frequently mentioned, and fell by-and-by into oblivion.

A similar dance to the above mentioned, only more quiet and devoid of passion, found a home in the country districts, and was adopted a few years afterwards for the ballets; the dance we allude to was called "Seguidillas" (*Anglicè*, sequence). The word means at the same time the dance and the song to which it is danced. The music of the Seguidillas is a very lively 3-4 measure; the song (copla) has only four verses, and a returning rhyme (refrain). The "Seguidillas" might be considered as the original and model of all the present Spanish national dances, and its description unites with but slight modifications only, the not less known "Fandango," and "Bolero."

The manner of dancing the "Seguidillas" is the following. During the prelude of the guitar, the dancers, mostly clad in the picturesque costume of the Majo and the Maja, take their places; standing opposite each other in two rows, and not farther than three or four steps; the first verse of the copla is sung whilst the dancers are standing still; the voice stops, the guitar now takes up the real dance tune, and with its fourth bar the singers join with the Song of the Seguidillas, accompanied by the (indispensable) sound of the castagnettes. The general effect is heightened by the elegant swinging and elastic step of the dance, the graceful moving forward and backward, movements indicating the tender playfulness and affectionate animation of loving couples. The steps themselves consist of a peculiar mixture of the movements of the Fandango, the Jota, and the noisy "Tacones," which word means the repeated clapping together of the heels. The Seguidillas' first part finishes with the ninth bar; now follows a short pause, filled up by soft chords on the guitar. Part the second begins with the dancers changing places without touching their hands; such change takes place in a solemn manner, which offers a striking contrast to the former life, animation, and graceful elasticity. With a few slight variations, the figures of the first part are now repeated, and with the ninth bar of the third and last part, the music and the dance stop both abruptly, and it is one of the principal rules of this dance that with the last note the performers rest immovably in their position. If such position is well chosen and graceful, it is approved of as being "bien parado." The Seguidillas obtained soon a general popularity in the Spanish kingdom.

The "Fandango" is on the whole more or less a modification of the Seguidillas, and it requires a very experienced eye to find out the few instances in which a real difference shows itself. The movement of the Fandango is slow, and in 6-8 time. It is danced by two persons clapping the castagnettes. The great art of the performers consists in following precisely the character of the music with the movements of their feet, and to adjust to it the effect of the castagnettes. The Fandango ought to be full of life and action. In the beginning, the character of the dance is soft, tender,

and almost affectionate; by degrees it grows warmer, even to the point of Southern passion. And just in this growing life and waxing passion lies its peculiar charm; the steps taken for themselves are simple, artless, and even to a certain point unattractive.

An amusing anecdote, on which the plot of the ballet, *the Trial of the Fandango*, was founded, may be considered worthy of perusal. The Roman curia, angry that such a profane and wicked dance as the Fandango should be tolerated, and even admired, in a country like Spain, so noted and lauded for its purity and devotedness of religious faith, decreed that it should be interdicted by a Papal bull. The ecclesiastical court assembles, and the trial begins with due solemnity and earnestness in the regular form; it reaches almost the point of the anathema being pronounced, when one of the judges observes, with right good common-sense, that it would be unjust to condemn the accused without receiving his defence. The college approves of the judge's opinion. A couple of dancers appear in court, and show before the solemn and rigid judges the charm of the popular but accused and unfortunate dance. By degrees the earnest faces of the ecclesiastical dignitaries begin to smile, the serious representatives of the Holy Church rise from their seats, involuntarily their arms and feet begin to move, and finally they are irresistibly compelled to join in the dance—the poor accused Fandango is found *not guilty*, and acquitted.

The construction of the "Bolero" is very similar to that of the Seguidillas; the only difference being a slower, more minuet-like step. It was invented in 1780 by Don Sebastian Zerezo, one of the most famous Spanish dancers. The Bolero is a more dignified and modest dance than the Fandango, and is performed only by two persons. Its name is derived from the Spanish verb "volero" (to fly), and was most likely given on account of some of its light, almost flying movements. A Bolero consists of several parts: the "Paseo" and "Promenada," both of which form the introduction; the "Traversias," which serve to change places before and after the "Deferencias." During the "Traversias" the step is altered; the "Finale" ends, like the Seguidillas, with the "bien parado." The music of this distinguished dance is in 2-4 or 3-4 time, and must be executed with great expression and precision. When the Boleros are sung, and accompanied by a guitar, they are called "Seguidillas Boleros."

Here we must terminate with the *historical* dances of Spain. All other dances, like the "Cachucha" and "Gitana," have no historical origin, and are of modern invention. The "Cachucha," which is danced to a Spanish national song, was introduced by the famous Fanny Elssler in the ballet *Le Diable Boiteux*; and is performed by a single person. The word "Cachucha" is not to be found in any Spanish dictionary. Blasis says that the word is used for anything beautiful or graceful. In the dialect of the Andalusian gipsies it means "gold." In Spanish poetry "Cachucha" means the part of the quiver in which god Amor keeps his arrows.

Another newer but not quite so modern dance is the "Folie d'Espagne." It has a solemn and simple character, and is impressed with the genuine national grandezza. The music is mostly in the minor key. The "Seguidillas Taleadas" ought also to be mentioned; they are a kind of Bolero mixed with parts of the Cachucha. The "Guaracho," in 3-8 time, is danced by a single person, who must play at the same time the music on the guitar; dervish-like, the dancer-musician must become faster and faster in his performance.

The "Yaleo de Xeres," the "Madrileña," the "Vito,"

the "Ole" or "Polo," the "Chairo," the "Panaderos," &c. &c., are dances more or less popular in Andalusia and other parts of Spain; but as they are not important in respect to history, it is unnecessary to dwell at any length on them. E. PAUER.

THE MUSICAL INSTRUMENTS AT THE INTERNATIONAL EXHIBITION.

IT was with considerable expectations, and some little curiosity, that we paid our first visit to the International Exhibition this year. The announcement that musical instruments were to form a speciality attracted us, as it doubtless did many other musicians. We confess candidly that our first feeling was one of disappointment; and we therefore refrained from writing on the subject in these columns till repeated subsequent visits should have either modified or confirmed our first impressions. Those readers therefore who may have been expecting an article on the Exhibition in our recent numbers, will understand why the notice has been so long deferred.

To give our opinion of the show in one word, we should say that while certainly not bad, neither is it conspicuously good. One of the first points that strikes us is the absence of some of the names which we should certainly have expected to find there, and without which it is impossible to consider an exhibition of musical instruments a thoroughly representative one. Among the numerous pianos, we find not one specimen of the workmanship of either Broadwood or Collard; while of the organ-builders, Messrs. Walker, Willis, Gray and Davison, and Forster and Andrews are absent altogether, and Messrs. Hill and Son have only sent one very small instrument. There is besides a remarkable absence of novelty of invention in most of the instruments shown. Hardly anything is to be found which cannot be seen any day at the best show-rooms at the West End; and we are driven to one of two conclusions—either the improvement in the manufacture of musical instruments is not keeping pace with the progress of the age; or those who ought to have been foremost as exhibitors have not, from some cause or other, come forward at all. We wish it, however, to be clearly understood that in saying this we are not finding fault with the instruments actually exhibited, many of which are most excellent. We simply say that there is next to nothing which calls for notice as absolutely new.

One more complaint, and we have done with fault-finding. We know not whether the blame lies with the exhibitors, or with the restrictions imposed by the Commissioners; but on the various occasions on which we have attempted to try the instruments, many of them have been absolutely unplayable. Some of the pianos were so out of tune as to be positively ear-torturing, and after striking one chord on them we felt no inclination to repeat the experiment; while in the matter of "cyphering" and defects of touch, some of the harmoniums and organs did the things they ought not to have done, and left undone the things they ought to have done, in a most provoking manner. Hence it is more than possible that we may have passed over some instruments really deserving of mention, simply because they were not in a condition to enable us to judge of their merits.

And now, to turn to the more pleasant work of specifying some of the chief features of note. Giving the place of honour to the "king of instruments," we find several very good, but not one that we can call a really "first-class" organ. Considerably the largest instrument in the Exhibition is that of Mr. Henry Jones, which has three complete manuals and thirty-one draw-stops. It is a good example of its maker's work, and is to be commended as

containing an adequate pedal organ—a matter too often neglected in this country. Messrs. Bryceson exhibit a small organ to which their patent electric apparatus is applied; the key-board and draw-stop mechanism being at some distance from the instrument, and connected with it by a cable of insulated wires. These builders have applied their new invention to several of their recently erected organs, and in some positions it has doubtless its advantages; but we suspect that the complex apparatus would be very liable to get out of order. Among other excellent small organs we should specify the chancel organ by Messrs. Bishop and Starr, as being admirable in tone. Messrs. Hill and Sons 100-guinea student's practice organ is also very good, as far as it goes—which is not very far; while for cheapness in proportion to their size and quality the instruments of Messrs. Richard Brown, and Speechly and Ingram, deserve special mention. The last-named builders also exhibit a very interesting case of metal and wooden pipes, showing the relative sizes and shapes of the same note (middle c) in nearly all the varieties of organ stops. The small drawing-room organs shown by Cramer and Co. and Chappell and Co. are in most cases little more than playthings, being deficient in that backbone of the instrument, an independent pedal. There is yet one more organ that we must notice. Messrs. Imhof and Mukle, of Oxford Street, exhibit a fine-toned specimen of the work of Messrs. Walcker, of Ludwigsburg. These builders enjoy a great reputation on the Continent; but (so far as we know) none of their organs have as yet been erected in this country. As far as we had an opportunity of judging, the tone of the instrument was very satisfactory; but the gentleman whom we heard play upon it indulged in such an extremely *staccato* style of performance as to render it somewhat difficult to form an accurate opinion.

It is in the department of harmoniums and their near relations "American organs" that we find the most progress shown; and we are inclined on the whole to consider this the most successful portion of the Exhibition. Those who, like ourselves, can remember what harmoniums were twenty years ago, or to go even further back, who have ever heard one of those instruments of torture called "Seraphines" (about as unseraphic, we should imagine, as anything could be), would hardly recognise in the smooth round tone of some of the instruments now exhibited any affinity to the abominations of past days. The American organs shown by Messrs. Breavington and Sons are of most excellent quality, and especially distinguished by an absence of all unpleasant reediness. They are also remarkably moderate in price, and in churches where an organ is unattainable, from want either of funds or of space, one of these instruments would be probably the best substitute that could be found. Another admirable reed organ is that exhibited by Taylor and Farley, of Worcester, Massachusetts. This instrument has two manuals, with reeds of eight and four feet pitch upon each. Considerable variety can be obtained by the various combinations, and the tone is excellent. Cramer's American organs closely resemble Breavington's—so much so, indeed, that it is difficult to say which of the two is superior. In harmoniums we find less novelty than in American organs. Some very excellent examples of this class of instrument are here; and among the most prominent exhibitors may be named Messrs. Cramer, Hopkinson, Kelly, and Metzler. The largest harmonium is the "Concert Model" instrument of Messrs. Cramer, which has two manuals and independent pedal, and twenty-six stops; of its quality we are unable to speak, as when we tried it, it was afflicted with such a "cypher" on the pedals as to be quite unplayable. A novel invention is shown

by Mr. Rolfe, which he calls a "Quartett Harmonium." This instrument is furnished with four key-boards, one at each side and one at each end. With music specially arranged for it, considerable orchestral effect could probably be obtained; but we doubt if it is of much practical utility.

Though, as we have already mentioned, some of the leading manufacturers of pianos have refrained from exhibiting, there are yet some very excellent instruments to be seen in this class. The "Concert Grands" of Messrs. Hopkinson, Kirkman, J. Brinsmead and Sons, and Cramer and Co., are all fine specimens; and a most beautiful grand by Pleyel is to be found in the French Court. Messrs. Wornum and Sons exhibit two pianos, both likely to find favour with those who wish for a "grand," but have not room for a full-sized instrument. One is a trichord grand, 6 ft. 8 in. in length; the other a so-called "pocket-grand," only 5 ft. 4 in. long. Two charming specimens of small grand pianos of German manufacture are those of Messrs. Kaps and Hagspiel, both of Dresden; the latter is particularly worthy of notice, both for its exquisitely delicate touch and the richness of its tone. The various oblique and cottage pianos are of nearly every degree of merit. Some are all that could be desired; while others certainly seemed to us unworthy of a place in the exhibition. Speaking generally we may say that those instruments which have the most showy cases are the least satisfactory as to their internal arrangements; though this rule must be taken *cum grano*, as some of our best makers have exhibited pianos with very ornamental exteriors. Many of the cheap instruments are remarkably good for their price. Messrs. Chappell and Co. exhibit a "Conductor's Piano" of the compass of four octaves, suggested by Mr. Hullah, which will be found very useful at rehearsals, as it can be placed in front of the conductor without impeding his view of his chorus. The advantage of such an instrument where the voices need occasional support is obvious.

With respect to the wind-instruments we need not speak at length. Many of the best manufacturers are represented; and the most recent improvements in brass and reed instruments are shown by such makers as Messrs. Rudall, Rose and Carte, Distin, Potter, Boosey, and S. A. Chappell, who imports the well-known cornets, &c., of Antoine Courtois. Among names which we miss in this department are those of MM. Besson and Triebert.

To render our notice more complete, we should add that specimens are also to be seen of musical boxes, concertinas, and other "small ware." We conclude by repeating the opinion expressed in the beginning of this article, that while containing many objects of interest, the exhibition as a whole cannot be called very remarkable.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, August, 1872.

TO-DAY we are again not able to give our readers news of musical events of any importance. It is true the return of Madame Peschka-Leutner from Boston has completed again our Opera company; but the Opera repertoire continues to move in the used-up track of the *saison morte*, and, with the exception of two *Lohengrin* performances of a highly unsatisfactory kind, has brought to light nothing worth mentioning.

For a wonder lately three concerts took place, two on

occasion of the fiftieth anniversary of the Pauliner choir, by that society. The first of these, a church concert, commenced with four movements of the *Requiem*, for male voices, by Cherubini, at all events a curious choice for a jubilee. Then followed the air, "On mighty pens," from the *Creation* by Haydn, succeeded again by a church composition for male chorus, and an organ performance of the exceedingly difficult toccata in F, by Bach. We have heard neither this nor the second concert of secular music which took place the following day in the Theatre, as we were absent from Leipzig during that time. The third of the concerts mentioned above took place at the Gewandhaus, and had been arranged by the town in honour of the meeting of German naturalists and physicians assembled here just now. It brought to hearing, of orchestral works, the overture to *Euryanthe* by Weber, entracte from *King Manfred* by Reinecke, and A major symphony by Beethoven, under Reinecke's direction, in finished style. Frau Peschka-Leutner sang the recitative and air of "Eglantine" in the first act of *Euryanthe*, and Reinecke played Schumann's concert allegro in G. But now we will leave off reporting from hearsay, and tell our readers of the only great musical impression which we received on our short summer trip, but which we number amongst our most pleasant musical souvenirs. On Sunday the 11th of this month, we heard Wagner's *Flying Dutchman*, under the direction of Dr. Julius Rietz, the Nestor of the Capellmeisters at present active, who is equally famed as conductor, composer, musical explorer, and as one of the editors of Bach's, Handel's, and Beethoven's works. The performance took place in the temporary wooden building erected near the former Court Theatre, which was burnt down two years ago. The small place, not very luxuriously decorated, has the advantage of excellent acoustic properties.

About the work, one of the earlier operas of Wagner, we suppose all critical voices are now of one opinion. The second act is throughout grand, and of deeply impressive beauty, and we reckon it amongst the very best efforts of Wagner's muse. Less high stand the first and third acts, in which, by the side of great dramatic moments, there are also points of little importance, and even of ugliness. Nevertheless, the whole work is finished in a style to excite the highest admiration for Wagner's creative talent. We do not at all belong to that class of people who are known in Germany under the name "Zukunftler" (people of the future), who have made it their sole task for life to extol the glory of Richard Wagner to the skies, forgetting or deforming all the other masters of the present time. But, on the other hand, we also do not count among those art-principle knights who consider their stiff, pedantic system to be a bulwark against all progress in art, and readily close themselves against all that differs from their usual Philistine-like music life. We have an open ear and a warm feeling for all that is beautiful, whether old or new, and fortunately possess sufficient perception and judgment not to let ourselves be influenced from any side, and are only surprised that those who sound loudest the glory of Wagner can dishonour him by placing men like Berlioz and Liszt at his side as composers of the same merit. But enough of this; time will pronounce judgment on Richard Wagner. The next generation, not misled by the party strife of the present, will be able to separate the chaff from the wheat.

The Dresden performance of the *Flying Dutchman* belongs to the very best opera performances which we have ever heard. Everything was finished. Singers, male and female, chorus and orchestra, were joined in the most perfect manner, and the life-giving power of these great art-elements was Rietz, who conducted the whole

with youthful freshness. How many niceties of the execution could be noticed which in this complicated organism could only come from him! How conscientiously were the rights observed of everything and everybody! Only such a fine-feeling, and at the same time experienced, conductor as Rietz is in reality will be able to get up such opera performances, for which the critic has only the duty of gratitude and admiration.

MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, August 12, 1872.

It would be much more natural to talk of the heat than of musical subjects. The last days of the month of July have sent, after the days of insupportable heat, the first rain, most welcomed by the directors of the theatres—as, for instance, the Opera, which was opened on the 1st of August with Gounod's *Faust*. As one of the next representations was announced the *Huguenots*, with Mme. Paula Markowitz, from the Hungarian National Theatre (as Isabella), and Mdle. Tellini, from the Hof-Theater of Stuttgart (as Valentine). As I am far from Vienna, in Switzerland, I must defer the details of the following operas till my return. Herr Betz, from Berlin, who was promised in the first days of August, has been ill, and was to come a week later. The French company in the Theater an der Wien had finished their representations on the last of July, repeating the former operettas. Mme. Patti will sing in that theatre during the first two months of the International Exhibition before going to London.

Perhaps you will remember the name of the sculptor, Anton Dietrich, who was mentioned in the year 1870 very often on the occasion of the Beethoven Festival. He was the artist who had taken the likeness of Beethoven in the year 1821, the best we have, and after which he modelled the famous bust, a splendid work. He was also in the possession of the two masks of the great composer, one taken in the year 1812 by Johann Klein, and the other taken from the dead body by Danhauser. This Dietrich died on the 27th of April this year in a miserable manner. It was quite accidentally that I heard he was dead; not one of the newspapers had taken notice of the man, and I was only able, by visiting his former lodging, to hear particulars of his death. He had sold his little property, some busts, a curious collection of masks, &c., to a former pupil, who came (a few days before Dietrich died) to take him to a bath (the old man suffered from the Herodian disease). After that bath they drove to an hotel, where the sculptor remained two days, his lodging, a small room in a very modest suburb far from the town, being cleaned in the meantime. When he came home he felt very unwell, and the physician said it would be good to send for the priest. The next morning, when the mistress of the house opened the door (Dietrich was a bachelor), the poor man just uttered the last groan, having been alone the whole night. The priest asked for a certificate of baptism to see where Dietrich was born, how old he was, to which religion he belonged. Nothing was found in the few papers he left, no money—nothing at all. Dietrich was buried, therefore, among the lowest class of the poor; no one but his pupil accompanied the corpse to its last resting-place. Thus ended a man who was a member of the "Academie der bildenden Künste," a man who was connected with Beethoven, and who gave us the best bust of him. He was said to be 77 years old, a man of a great stature, and very intelligent physiognomy. To be just it must be remembered that he enjoyed from the above-named Academy a pension of 600 florins, and some 200 florins more for inspecting the famous monument by

Canova, in the church of St. Augustine. He died, and a few days after was forgotten—the common lot of an inhabitant of a great town.

At the end of the scholastic year 1871-72, the Conservatoire has published its yearly report. There have been 494 pupils who attended the Conservatoire, among whom were 4 Stipendisten, 77 Stifflinge, 100 who received gratuitous instruction, and 31 who paid only the half-fees. The instruction was divided into 27 different departments: the stringed instruments by 85 pupils; the wind instruments by 34; harmony, counterpoint, and composition by 247; pianoforte by 253; harp by 10; organ by 7; solo-singing by 72; chorus-singing by 73; and a list of poetry, aesthetics, acting, dance, Italian language, German and Italian literature, and history of music. These subjects were taught by 35 different professors. The Society's medal (in silver), on leaving the school, was awarded to Anna von Angermayer (dramatic song), Helene von Kostaky-Epureano (piano), Sofie Mandl (piano), Emil Paur (violin), Leopold Swoboda (oboe), Julius Zaremsky (piano). The new term will open on the 5th of October.

Reviews.

The Harmony of Sounds. By HENRY HILES, Mus. Doc. Oxon. London: Metzler & Co.

THE number of works which exist on the theory of music is, we might almost say, incalculable; and there are probably few subjects (excepting theology) on which more diametrically opposite and utterly irreconcilable views have been held, than the origin and relation of the various sounds in the key. Into the relative merits of the different systems we have neither space nor inclination to enter; the subject is not only very extensive, but would, to the majority of our readers, be also very dry. Suffice it to say that we consider that system the best which is founded on the harmonic scale of Nature, which is elaborately developed in the late Mr. Hewitt's work, "The True Science of Music."

It is upon this sure foundation that Dr. Hiles has built his little treatise, which we have examined with much interest. We are not certain, however, for what purpose it is designed. The practical part is in general excellent; and yet, from the fact that it contains no exercises, it seems scarcely intended as a text-book for harmony. The theoretical part of the work, on the other hand, though very good, is, we think, hardly clear enough in its explanations to be serviceable to beginners without the aid of a master. If the work should reach a second edition, we would suggest to Dr. Hiles that it will greatly assist students if he will go in a little more detail into the theory of harmonics. Thus, we are told that the ratio of a perfect fifth is that of 2:3; a perfect fourth, 3:4; a major third, 4:5; and a minor third, 5:6, &c.; but the way in which these ratios are obtained is hardly made so clear as it might be. Again, we should have liked more prominence given to the relations of the three root-sounds in every key, from one or other of which all the notes of the scale are derived.

We are disposed to differ with some of Dr. Hiles's ratios in his chromatic scale (p. 26). He gives, for instance, the ratio C to D flat as 15:16. This is no doubt true, reckoned from the root D flat; but in the key of C we should consider D flat as the eleventh harmonic of the root C, the ratio thus being 32:33. D flat is not one of the root-sounds in the key of C at all.

On p. 30 we are told "there are two kinds of tones, major and minor," the ratios being 8:9 and 9:10. In the scale of C given, the interval G to A is marked 9:10, and A:B as 8:9. Now G to A will be either 8:9 or 9:10, according as it is derived from G or F as a root; while we do not see how A:B can (in the key of C) bear any other ratio than that of 9:10, the only root from which they can be both derived being G. We have, again, "two kinds of perfect fifths," the ratios being respectively 2:3 and 27:40. Very true; but the student may say, "Why on earth should the ratio of D:A be 27:40 in the key of C, when it is 2:3 in the key of D?" The explanation is simple enough, and perfectly satisfactory, but it is not even alluded to here; the student must take Dr. Hiles's word for it. We make these remarks by no means in an unfriendly spirit, but simply in the hope that Dr. Hiles may make future editions of his work more useful for self-teaching than the present.

When we come to the more practical part of the book, we have nothing but commendation. It is both very good and very clear. Especially we may commend the chapters on consecutions and on rhythms. In all this portion of the work numerous examples from the works of the great composers are to be met with, which are well selected, and show Dr. Hiles's judgment as well as extensive reading. A carefully prepared and elaborate table of resolutions of discords is given at the end of the work; and we would recommend in future editions the appending of a good index of reference, which will much increase the utility of the work.

We can, in conclusion, cordially recommend this little book to the notice of our readers. Though, as will be seen from our remarks, we do not entirely agree with all Dr. Hiles's calculations, we have much pleasure in saying that we consider his work a carefully prepared treatise which deserves the attention of musicians.

"Faust," *Ein musikalisches Charakterbild für grosses Orchester*, von ANTON RUBINSTEIN, Op. 68 ("Faust," a Musical Character-picture for Grand Orchestra, by ANTON RUBINSTEIN). Leipzig: C. F. W. Siegel.

THE activity of Herr Rubinstein's muse is certainly remarkable. Opera or oratorio, symphony, concerto, quartett—nothing seems to come amiss to her; and however great the demands made upon her, the fountain of inspiration (?) never seems to run absolutely dry. Unfortunately, however, the quality of her productions is by no means equal to their quantity. The Pierian spring too often yields nothing but very muddy water. Herr Rubinstein seems to us to be possessed by a restless demon who forces him continually to write. At times noble ideas present themselves to him; but when none such occur he is by no means disconcerted, but uses the first which come to hand—just as the old stage-manager, when his white paper for snow was exhausted, continued the storm with brown. Some months since we noticed in these columns one of the composer's eccentric productions, *Don Quixote*; and we have here another "character-piece" for the orchestra, wilder and more incomprehensible than the former. It might at least be urged in favour of *Don Quixote* that, being entitled "Humoreske," it was meant to be nothing more than a musical joke; but the same cannot be said of *Faust*. It is evidently intended to depict at least some portions of Goethe's poem; but which parts Herr Rubinstein has selected for illustration, we are, after careful and repeated readings of the score, quite unable to decide. If we were to hazard a guess, we should say the music was most appropriate to the episode of the witches' revel on the Blocksberg. The feature which strikes us most forcibly about the composition is its intense, we may almost say unredeemed ugliness. There is scarcely one pleasing phrase of melody in the ninety-two pages of the score. A detailed analysis of the work is unnecessary. Suffice it to say that it opens with a somewhat long and dry *adagio*, succeeded by a much longer and even more uninteresting *allegro*; after which a fragment of the opening movement concludes the piece. The middle movement is very diffuse, and the principal thematic developments are founded on one of the ugliest and dreariest subjects we ever met with in the course of our musical reading. The only point we can honestly commend in the work is its orchestration, which is always clever and ingenious; but in other respects we look upon *Faust* as an unmitigated failure, and hope we may never be under the painful necessity of hearing it performed.

"The Year," a Cantata of the Seasons; "The Nativity," a Sacred Cantata; "The Village Church," Part Song for four voices. Composed by FRANK THOMSON. St. Leonards: F. Thomson.

WE are really very sorry that we are unable to give a favourable opinion of these compositions, as Mr. Thomson has evidently taken a great deal of trouble over their production. Unfortunately they suffer from two great faults: they are in many places incorrect in harmony, and the invention, if such it can be called, is by no means original. The works are not at all deficient in tune, but what there is, is common-place to the last degree. The writer has the knack of throwing off what we may term "Christy Minstrel" melodies by the yard, with as much ease as a spider spins its threads; and the way in which one piece of tuneful humdrum follows another in the cantata is astonishing. Several of the songs are quite as good, and we may add quite as original, as many of the popular favourites of the day; but there is nothing in them the like of which we have not heard hundreds of times before. If we might venture to offer Mr. Thomson a piece of advice, we should recommend him to write ballads. The music he produces would, we think, be exactly the sort of thing to suit average drawing-room performers and audiences.

Arrangements for the Organ. By EBENEZER PROUT. Augener & Co.

THIS is a second series of adapted pieces—twenty in number—com-

pleting a total of forty-four movements, most of which have appeared in these volumes for the first time in this shape. The series now referred to comprises arrangements from the sacred music of Mendelssohn, Schubert, and Brahms; and from the secular compositions of the two first-named masters, of Schumann, Gade, and Reinecke. In variety and interest this collection is a worthy sequel to the volume which preceded it; and the skill with which vocal and orchestral effects have been transferred to the grandest of keyed instruments is equally apparent in this as in the former instance. Like the previous series, these pieces are arranged with an independent pedal part in a separate staff; and plentiful indications of changes and combinations of stops are supplied by the arranger, who has the double qualification of an intimate knowledge of the scores of the works from which his selections are made, and of the capacities of the instrument to which they are applied.

"From Blush to Bloom," Second Series of Six Characteristic Pieces for the Piano. By OSCAR BERINGER.

"La Marquise," Gavotte pour le Piano. Par OSCAR BERINGER. London: W. Czerny.

MR. BERINGER's second set of character-pieces is intended for somewhat more advanced players than the first series, which we noticed at the time of their appearance. They are all well written, though, as might be expected, some numbers are superior to others. One of the best is No. 4, entitled "Night's Fancies," in C minor, with a charming episode in the major, which may possibly have been (unconsciously) suggested by the slow movement of Schubert's sonata in B flat. The "Bridal Crown" (No. 6), a spirited march in C, is also excellent, and the more to be commended as the march form is one of those in which the avoidance of common-place is the most difficult. We have much pleasure in heartily recommending the whole set both to teachers and players. In his gavotte, Mr. Beringer has been thoroughly successful in catching not only the rhythm but the spirit of the old dance. It is a piece which if known well, we think, be sure to be popular; and it is, moreover, by no means difficult to play.

Trois Fantaisies Faciles pour le Violon, avec Accompagnement de Piano (1, Semiramide; 2, Don Juan; 3, Anna Bolena). Par DELPHIN ALARD. Op. 50.

"Chants du Cygne," Trois Mélodies de Schubert. Transcrites et variées pour le Violon, avec Accompagnement de Piano, par DELPHIN ALARD. Op. 51.

"Immortellen," 12 Lieder von Franz Schubert. Für Violoncello und Piano. Von R. E. BOCKMÜHL. Offenbach: J. André.

WE have classed these pieces together, though they are arranged by different hands, as they are very similar in character. The three easy operatic fantasias by M. Alard, containing in each case some of the most popular melodies from the different works selected, will be found by teachers very useful for pupils who are not far advanced, as they present but very slight difficulty, and are yet well enough written to be worth playing. The three melodies of Schubert are one degree more difficult. These can also be recommended as teaching-pieces, though we strongly object to the alteration made in the close of No. 2, "Am Meer." With this reservation we can praise the whole series. The twelve songs of Schubert, arranged for violoncello and piano by R. E. Bockmühl, please us greatly; indeed, we think they could hardly by any possibility have been better done. This is high praise, but it is an opinion that we express deliberately. The editor has adhered most scrupulously to the original text. All are so good as to make it difficult to select any for special praise; but we may notice the "Am Meer" (No. 9) as masterly throughout. The opening melody is given to the violoncello unaccompanied, in chords of three and four notes, with a very rich effect. In "Die Forelle" (No. 8), the editor has chosen the version of the melody given by Schubert with variations in his great pianoforte quintett; some of the variations are capitally arranged for the two instruments. Violoncellists will, we are sure, thank us for calling their attention to this admirable series of transcriptions, which they will find equally suitable for concert and for private use.

Zwölf Ungarische Volkslieder, für das Pianoforte, nach den Originalmelodien frei bearbeitet, von LOUIS KOEHLER (Twelve Hungarian Popular Songs, free transcriptions from the original melodies, by LOUIS KOEHLER). Leipzig: Bartholf Senff.

IT is long since we have experienced a sensation of such complete novelty in music, as in playing through these charming and most characteristic melodies. There is a quaint originality about

them which is most refreshing. The national characteristics are as strongly marked and clearly defined as in any of the well-known Scotch or Welsh melodies. One of the most noticeable peculiarities is the prevalence of three-bar rhythms, which are to be found in four of the twelve. Another striking feature is the frequent employment of such a phrase as



in the cadences. This we meet with, in one form or another, in no less than ten of the melodies. The prevalence of minor keys (in eight cases out of twelve) is a third characteristic of the music. The arrangement of these airs by Herr Koehler is excellent. The difficulty is by no means excessive, though they make sufficient demands on the player to be very useful as practice. Those who wish for music that is a complete and welcome change from the ordinary "drawing-room" style, cannot do better than make the acquaintance of these interesting national airs.

Operatic Fantasias for the Pianoforte. By G. J. VAN EYKEN.
Fifteen numbers. Augener & Co.

So long as people continue to like music "with plenty of tune in it," well-arranged fantasias from operas are sure to be popular. And yet really good pieces of this class are by no means so easy to write as might be supposed. The chief difficulty which besets the compiler (we can hardly say "composer") is that most of the popular works have been arranged (or sometimes "deranged") so often, that great care is necessary to avoid too close a resemblance to what has been previously done. It would, for instance, be curious (were it possible) to find out how many fantasias are in existence on *Norma* or *Lucia di Lammermoor*; and, were it not a task requiring more than the patience of a Job, a comparison of the various pieces might not be without interest and profit. Operatic fantasias are of two classes—show-pieces for concert playing, such as Thalberg's, and pieces written simply for teaching purposes, of which those now under notice are good examples. Mr. Van Eyken certainly deserves credit for having, as far as practicable, selected new materials for his fantasias. Four of these numbers (*Tannhäuser*, *Caar und Zimmermann*, *Fidelio*, and *Lohengrin*) are founded on works less frequently chosen than many for pieces of this class; and in works which are the common stock pieces of fantasia-writers (such for example as the *Huguenots*) he has taken care to avoid the most hackneyed melodies. The whole series is easy enough to be within the reach of an average school-girl, and the passages will be found improving as practice. We need hardly say more to recommend these fantasias as well adapted to their object.

"Wanderbilder," Zwölf Clavierstücke. Von ADOLF JENSEN. Op. 17. Leipzig: C. F. Peters.

THESE twelve little "character-pieces" (as the Germans call them), though betraying to some extent the influence of Mendelssohn and Schumann, show Herr Jensen to be by no means destitute of originality. They are not only well written throughout, but many of them are distinguished by a natural and easy flow of melody, that renders them equally pleasant to play and listen to. Among these may be specified the "Froher Wanderer" (No. 2), "Die Mühle" (No. 3), "Festlichkeit im Dorfe" (No. 6), "Nachmittags-Stille" (No. 7), and "Im Wirthshaus" (No. 10). The composer is in general most successful with pieces of a lively character; the slow movements, with the exception of No. 7, being less interesting than the others.

SHEET MUSIC.

THE large quantity of sheet music sent us for review this month, necessitates an even more than usually brief notice of the various items.

In's Stammbuch, Klavierstücke, von FRIEDRICH GERNSEHEIM, Op. 26 (Offenbach: J. André), is a series of seven pieces for the piano, which are well written, and not deficient in ideas; they are, however, somewhat dry. The best we consider to be the scherzo and trio, No. 6.

Vier Phantasie-stücke für Pianoforte, von S. JADASSOHN, Op. 31 (Leipzig: Gustav Heinze), are excellent throughout, and evidently written by a thorough musician. Nos. 2 and 4 (both, by the way, in the key of C sharp minor) are especially interesting.

Easy Sonatinas für Pianoforte Instruction, by LOUIS KÖHLER, Op. 194 (Offenbach: J. André), are good practice, but not par-

ticularly striking as music. We confess to preferring the similar works of Clementi and Kuhlau.

Air à la Gavotte, en Fa, de G. F. Händel, transcrit pour le Piano par D. BROCCA (London: W. Czerny), is nothing less than a gross outrage on musical good taste. Handel's air from *Josua*, "Heroes when with glory burning," undergoes addition, subtraction, division, reduction, and general distortion in a way of which M. Brocca ought to be ashamed.

Air à la Bourrée, en Sol, de G. F. Händel, transcrit pour le Piano par D. BROCCA (London: W. Czerny), is less objectionable, because less mutilated, than the piece last noticed. But what possible necessity was there to transpose the song from *Jephtha* into G? The original key is E flat.

Three Fantasias by FRANÇOIS HUNTEN, Op. 267—"Santa Lucia," "Ich wollt' meine Lieb," "Hans und Liesel"—(Offenbach: J. André)—are easy and useful teaching-pieces.

"*Ethel*," Lullaby for the Piano, by S. PERCIVAL (London: Ashdown & Parry), is of more than average merit. The subjects are good and the treatment musicianly.

Fantasia on the "Barber of Seville," Fantasia on the "Postillon de Longjumeau," by FRITZ SPINDLER (Offenbach: J. André), are two excellent drawing-room pieces, in their composer's usual showy and not very difficult style.

"*Cease your funning*," Old English Air, arranged for the Pianoforte by WESTLEY RICHARDS (London: Lamborn Cock & Co.), is a very good set of variations, by a gentleman whose previous efforts we have had occasion to notice favourably in these columns.

"*Heureux Printemps*," *Caprice Elégant pour le Piano*, par EUGÈNE WAGNER (London: W. Czerny), is a showy drawing-room piece of the ordinary stamp.

"*Le Ruisseau*," "*Le Rossignol*," and "*Le Polonais hardi*," by FROHWALD THIEMER (Offenbach: J. André), are three elegant and pretty little pieces, which may be recommended for teaching purposes.

"*Playthings*," for the Pianoforte, by FRANCIS EDWARD GLADSTONE (Augener & Co.), are, as their name implies, mere trifles, but they are well written. Our own favourite is No. 3.

"*A Birthday*," Song, by FRANCIS EDWARD GLADSTONE (London: Lamborn Cock & Co.), is a really elegant melody, tastefully harmonised, which we can cordially recommend.

"*A Vesper Prayer*," Trio, for Soprano, Contralto, and Tenor, by W. C. FILBY (London: W. Czerny), is a graceful piece of part-writing, which we think likely to become popular.

"*Visions of Home*," Song, with Violin obligato and Pianoforte accompaniment, by HENRI HARTOG (Augener & Co.), is a very pleasing piece, the violin part being well written, and altogether showing originality and musical feeling decidedly above the average.

"*Silent Footsteps*," Ballad, by LOUIS PEREIRA (London: W. Morley), is simple and pleasing, though not particularly new.

"*Katie*," *Without thine ear*, "*Oh linger*," Three Songs, by CHARLES SALAMAN (London: Lamborn Cock & Co.), are three excellent examples of the workmanship of a musician who never condescends to write rubbish.

"*Thy Name*," *Rosa Clare*, Songs, by BERTHOLD TOURS (London: W. Czerny), do not particularly impress us. Of the two, we prefer the first.

"*A Birdie's Life*," Song, by ARTHUR H. D. PRENDERGAST (London: Lamborn Cock & Co.), though somewhat commonplace, would be very suitable for young pupils. It is, in fact, a nice little song for nice little girls.

"*The Crystal Key*," Song, by MARIA ENRICHETTA (London: Lamborn Cock & Co.), shows some musical feeling, but the lady should study composition. To mention one point—a song ought not to begin in D and end in G.

"*The Nicene Creed*," for four voices, with free Organ accompaniment, by S. PERCIVAL (Novello, Ewer, & Co.), is suitable for country choirs, being easy and not ineffective.

MUSIC RECEIVED FOR REVIEW.

Allison. "Mountain Melody." (Weekes & Co.)—*Baines*. "A Hymn of Love." (Stead & Co.)—*Bergoon*. "L'Amazone." "Un Orage dans les Lagunes." (McDowell & Co.)—*Chamberlayne*. "Sunshine again in England." Waltes. (Hammond & Co.)—*Clarke, J.* "The Quarter Chime." (Novello, Ewer, & Co.)—*D'Alquen*. "The Carol Singers." (Weekes & Co.)—*Gladstone*. "The moon that shines." "Lordly Gallants." (Ashdown & Parry.)—*Gung'l*. *Marches*: Habt acht, Constantin, Alexander, Deutscher Muth, Waffenruf, Vagabonds. (Hammond & Co.)—*Hiles, Dr.* *Evening Service*

in F, Morning Service in F. (Novello, Ewer, & Co.)—*Lange*. "Blumen am Wege." Four pieces. (Hammond & Co.)—*Lawrance*. Te Deum Laudamus. (Composer.)—*MacDermott*. Twenty Songs. (Augener & Co.)—*Palmer*. Three Songs by W. SCOTT. (Pitman.)—*Richardson*. "Ever the same." (Shepherd.)—*Richardson*. "There's life in England yet." (Rudall, Rose, & Co.)—*Schenley*. "Why ask me to repeat." (Cramer, Wood, & Co.)—*Schmuck*. "A summer's day in the country." Meditation. (Hammond & Co.)—*Schultz*. "The Art of Playing the Zither." (John Hart.)

Concerts, &c.

HER MAJESTY'S OPERA.

WITH one important exception, which will be alluded to presently, the season at Drury Lane, under the management of Mr. Mapleson, which came to a close on the 27th of July, has been more remarkable for the singers who have appeared than for the works performed. There can be no doubt that the principal supporters of Italian opera in London attach far greater importance to who sing than to what is sung; and the record of works produced here during any one season contrasts most unfavourably, in a musical point of view, with the account of operatic doings abroad, as furnished by the letters of our Leipzig and Vienna correspondents.

The past season at Her Majesty's Opera commenced on the 6th of April with a performance of *Fidelio*, the part of Leonora being sustained by Mdle. Titiens. Those who have heard the lady in this character will not need to be told that, both dramatically and vocally, it is one of her best impersonations. So long at least as Mdle. Titiens is a member of the company at Drury Lane, we may indulge the hope that Beethoven's masterpiece will keep possession of the stage.

Mdile. Marimon, who made her first appearance at this house last year, reappeared during the past season in the same parts which she had previously undertaken—Amina in *La Sonnambula*, and Maria in *La Figlia del Reggimento*.

Mdile. Christine Nilsson, after nearly two years' absence in America, reappeared towards the end of May as Violetta in *La Traviata*. Some of our readers may remember that it was in this character that she made her first appearance in this country. Other parts in which she has appeared have been Lucia in the opera of that name, Lady Henrietta in *Martha*, the Page in *Le Nozze di Figaro*, and Marguerite in *Faust*, which last character she chose for her benefit night at the end of the season.

Mdme. Trebelli-Bettini, one of the chief attractions of Mr. Mapleson's company, appeared on April the 16th as Urbano in the *Huguenots*, the Valentina being Mdle. Titiens. Mdme. Bettini also performed on several occasions in *Semiramide*.

One of the most important events of the season was the debut of the new tenor, Signor Campanini. This took place on the 4th of May in *Lucrezia Borgia*, the gentleman performing the character of Gennaro. Other characters which he subsequently sustained were Edgardo in *Lucia di Lammermoor*, Lionel in *Martha*, Manrico in *Il Trovatore*, Alfredo in *La Traviata*, and the Duke in *Rigoletto*. Signor Campanini is the possessor of a splendid voice; but as his singing varied considerably in excellence on different occasions, it is premature at present to speak decisively as to the position he is likely to take among tenors. Another new-comer was Signor Rota, a baritone, who created a favourable impression in *Lucrezia Borgia*, *Linda di Chamouni*, &c.

Mdile. Clara Louise Kellogg, after spending four years in America, reappeared in May as the heroine in *Linda di Chamouni*, subsequently performing with great success the parts of Lucia, Gilda in *Rigoletto*, and Susanna in *Le Nozze di Figaro*.

Among other singers, whom we can only name, were Mdles. Marie Roze, Grossi, Bauermeister, Colombo, and Rita; Messrs. Capoul, Fancelli, Vizzani, Foli, Mendioroz, Agnesi, and Borella.

The only important event of the season has been the production of Cherubini's opera, *Les Deux Journées*, a detailed notice of which appeared in our last number. To the great discredit of opera-goers, this masterpiece was played to a half-empty house, and performed but once (June 30th). Auber's *Catarina* (an Italian version of *Les Diamans de la Couronne*) was announced for performance, but withdrawn at the last moment.

The conductor of the music, as during the preceding season, has been Sir Michael Costa, and the excellent band has been led by M. Sainton.

In conclusion, we must express our regret that the season should have been musically so uneventful. The prospects of Italian opera are certainly discouraging to true lovers of art.

Musical Notes.

THE triennial Norwich Musical Festival will commence on the 16th inst. Among the principal works to be performed are Mr. Arthur Sullivan's "Festival Te Deum," Sir Julius Benedict's *St. Peter, the Messiah, Elijah, and Creation*; a new cantata, *Outward Bound*, by Mr. G. A. Macfarren; and other new works, by Mr. F. H. Cowen, Dr. Edward Burnet, Mr. King Hall, and Sir J. Benedict. Among the principal vocal performers are Mdle. Titiens, Madame Trebelli-Bettini, Mr. Sims Reeves, and Mr. Santley. M. Sainton will lead the orchestra, and Sir Julius Benedict will, as usual, conduct.

THE death of Carafa, a composer now forgotten, but whose operas, especially *Le Solitaire*, once enjoyed considerable popularity, is reported from Paris. Carafa had reached the mature age of 87.

THE marriage of Mdle. Christine Nilsson to M. Auguste Rouzaud took place at Westminster Abbey on the 27th of July.

It is stated that the Boston Musical Festival has resulted in a deficit of 250,000 dollars (£50,000 sterling).

MR. HENRI DRAYTON, the well-known bass singer, has lately died at Philadelphia, U.S.

ON the 21st of last month Mr. Ignace Gibsons gave a successful pianoforte recital in Room 15, East Galleries, International Exhibition. The principal object of the performance was the testing of some additions and improvements in the construction of the *Iron Strutted Pianoforte*, manufactured and patented by Messrs. Ph. J. Smith and Sons, of Bristol. The patent consists in the application of iron struts to the construction of the back of upright pianofortes. The advantages claimed for this instrument are that it keeps longer in tune, possesses a purer and fuller quality of tone, is less liable to derangement from sudden changes of temperature, and consequently is of great durability.

All communications respecting Contributions should be addressed to the Editor, and must be accompanied by the name and address of the writer, as a guarantee of good faith.

The Editor cannot undertake to return Rejected Communications.

Business letters should be addressed to the Publishers.

"THE MONTHLY MUSICAL RECORD."

The Scale of Charges for Advertisements is as follows:—

PER PAGE	£5 0 0
HALF PAGE	2 16 0
QUARTER PAGE	1 10 0
QUARTER COLUMN	0 16 0
ONE-EIGHTH COLUMN	0 10 0

Four lines or less, 3s. Ninepence a line (of ten words) afterwards.

NEW ORGAN MUSIC.

SCOTSON CLARK'S

Favourite Original Pieces, with Pedal Obligato:— £ s. d.

1. Opening Voluntary	0 1 0
2. Pastorale	0 1 0
3. Douce Pensée	0 1 0
4. Andante in F	0 1 0
5. Melody in D	0 2 0
6. Melody in A	0 2 0
7. Postlude	0 1 6
8. Communions in D minor and F major	0 2 0
9. Do. in C minor and A minor	0 2 0
10. Do. in G major and E major	0 2 0
11. Marche aux Flambeaux	0 3 0
12. Procession March	0 3 0
13. Commemoration March	0 3 0
14. Offertoire in F	0 2 6
15. Offertoire en forme d'une Marche in D	0 2 6
16. Offertoire en forme d'une Marche in A	0 3 0
17. March Militaire	0 3 0
18. Festal March	0 3 0
19. Meditation in B flat	0 2 0
20. Fantasia in F	0 3 0
21. Three Improvisations	0 3 0
22. Ave Maria	0 1 0

LONDON: AUGENER & CO., 86, NEWGATE STREET.